

1/15/93

Schener Present 1-6

Eliminate bedroom, replace with room

Too much hard-held video technique will be annoying

An alternative to the Schener as camera person device is to have camera apparently automatic

The real answer to the question
i.e. lesson for the day needs to be
clear and valuable (not obvious)

Keep in mind that parents may be watching
together with kids

Consider lessons on some more important
topics such as

not very important

- How to Use the Telephone
- How to Be Smart.

Scheiner Presents #1

How to Get Things Done

-Ellis Weiner

#2

#3

#2 How to Have Scheiner's Style

#3 How to Use the Telephone

#4 How to Be Smart

#5 How to Tie your Shoes

#6 How to Tell Time
Island deliver



SHINING TIME STATION

SCHEMER PRESENTS #1

How To Get Something Done

By

Ellis Weiner

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revision
JAN 3/93

FADE IN
(SCHEMER'S BEDROOM-DAY)
(SHOT OF ROOM, CENTERING ON MURPHY
BED, WHICH IS IN FOLDED-UP, CLOSED
POSITION. THEME MUSIC PLAYS FROM
CASSETTE PLAYER ON SHELF. NB: MAYBE
ANNOUNCER SHOULD BE SERIOUS, ALMOST
STERN--MORE LIKE "JOHN MCLAUGHLIN'S
ONE ON ONE" THAN A KID'S SHOW))

new theme music or 'old'?

or perhaps Sat nite live announcer

ANNOUNCER (VO):

Schemer Presents! A
series of instrumental-
yet-fun videos, produced,
written, and directed by
Schemer. Starring Schemer
himself, and taped on
location in Schemer's own
personal bedroom. And
now, let's join Schemer.

✓ instructional

(BEAT--NOTHING HAPPENS. SUDDENLY A
BOOK (OR SOMETHING) COMES FLYING
FROM BEHIND CAMERA (SCHEEME THREW
IT) TO THUD AGAINST BED, WHICH
CAUSES BED TO FALL OPEN. ON IT IS
FULLY-CLOTHED SCHEMER. HE LEAPS UP
GRINNING, PHONILY CHEERY, CONDE-
SCENDING)

*young
kids watch get the
cameraperson's action*

*alternative - have Schemer's muffled
voice and some wiggling of
the bed before it falls down*

SCHEMER:

Hel-lo, boys and girls!
Are we ready to have some
super-neat FUN?

(THEN DROPS THE CHEERY ACT AS HE
SNAPS OFF CASSETTE)

SCHEMER:

Okay. I know you kids out
there in video land
don't want to be treated
like children. I can hear
you now: "Schemer, how
can we grow up to be an
adult-type person
EXACTLY like you? How can
we grow up to...well, BE
you? I mean, me?"

*Transition is a little like
famous groove tube down*

SCENE 1 (CONT'D)

(HE LOOKS THROUGH ITEMS ON SHELF
AND PICKS "CHINESE HAND CUFF")

SCHEMER:

First the bad news. You
can't be me.

(CASUALLY PUTS ONE FINGER IN HAND-
CUFF, WAGS IT AT US)

SCHEMER:

It takes a lifetime of
being Schemer to grow up
to be me.

(PUTS OTHER FINGER IN)

SCHEMER:

Hey, sometimes I'm so
wonderful, I can barely
be me. And I AM me.

(TRIES TO PULL FINGERS OUT. CAN'T)

(HE REALLY TRIES TO PULL FINGERS
OUT, AND CAN'T. STRUGGLES FOR A
SECOND, IN VAIN. SMILES, STARTS
STROLLING AGAIN, COVERTLY TRYING TO
WRECH FINGERS FREE AND GETTING
INCREASINGLY FRUSTRATED)

SCHEMER:

Now the good news: ^{Even though you} You
can't be me, ^{is he} but you can
learn from me. Which
brings us to today's
lesson--

(TO CAMERA)

Stop the Camera.

CUT TO:

Hey, Schemer is such a perfect
example of how to be perfect in
everyway, that sometimes even I can
barely be me. And I AM me.

Just watch me carefully and
think to yourself, "If I do what
Schemer does, I might end up
a little like Schemer"

SCENE 2
(SCHEMER'S BEDROOM-DAY)

(ELSEWHERE IN THE ROOM. SCHEEME HAS STOPPED CAMERA: SCHEMER HAS TRIED TO GET FINGERS OUT--BUT FAILED. HE THEREFORE LOOKS A LITTLE HAGGARD AND DISHEVELED. FROM HERE ON (UNTIL HE IS FREED) HE DOES EVERYTHING WITH HANDS LINKED TOGETHER)

SCHEMER:

So, where was I...oh,
yeah, today's lesson.

(HE CROSSES TO THE EASEL, STANDING NEAR THE CLOSET, WHICH IS CLOSED. ON EASEL IS HAND-DRAWN TITLE CARD READING SCHEMER PRESNETS!!!(sic)

SCHEMER:

Today's lesson is...

(SCHEMER REMOVES CARD, REVEALING NEXT: HOW TO GET SOMETHING DONE)

SCHEMER:

"How to Get Something Done According to Schemer". Very important topic. Because how DO you get things done? Well, first you have to think of something to get done, and Schemer's big brain already has the answer: I'm going to make a sign for my Arcade at Shining Time Station. Why? Because I need a sign, and I feel like making one.

(THE CAMERA SUDDENLY SWINGS WILDLY AROUND THE ROOM. WE CATCH A GLIMPSE OF SCHEMER NOTICING THIS AND REACTING WITH ANNOYANCE.)

*Camera fault pos
can't be annoying
& not well understood*

SCENE 2 (CONT'D)

SCHEMER:

(TO SCHEEME)

Okay, okay...

(TO CAMERA)

I told my cameraman I
would introduce him.

(CAMERA SETTLES IN ON SCHEMER
AGAIN. HE CROSSES UPSTAGE TO CLOSET
DOOR, PUTS HANDS ON KNOB)

SCHEMER:

Ladies and gentlemen,
behind the camera, my
favorite nephew...Little
Scheeme!

(HE HOLDS UP A PICTURE OF SCHEEME)

SCHEMER (VO):

Anyway, Scheeme's running
the camera so...you
know--don't blame me for
anything.

(THE PHONE RINGS)

(HE CROSSES TO PHONE)

(ANSWERS PHONE)

SCHEMER:

Hello?...

(IMMEDIATELY NERVOUS)

Oh, ^{much} hi,
mommy...nothing...no,
just messing around and
pursuing my hobbies here
in my room...I
won't...okay, bye-bye.

avoid outright lying to mommy

(HE HANGS UP AND CROSSES TOWARD
EASEL)

SCHEMER:

My mommy. She's not crazy
about my shooting video
shows in my room. So I--

SCENE 2 (CONT'D)

SCHEMER:

(SCHEMER GETS WARY; WHISPERS)

So I do it during my
lunch hour while she's at
work.

(PULLS BACK; NORMALLY)

Which reminds me...At the
end of lunch hour Kara's
supposed to meet me here
and we'll go back to
Shining Time Station. So,
where were we...

? if its lunch hour
why was he in bed?

(READS EASEL SIGN)

"How to Get Something
Done According To
Schemer ." What a great
idea...So, Step One: Have
a Great Idea. Step Two--

— Think of what you need to do

(THE DOORBELL RINGS)

--answer the door. Prob-
ably somebody who needs
to get something done. Be
right back.

(HE CROSSES TO DOOR AND GOES INTO
HALLWAY. CAMERA REMAINS IN PLACE)

KARA (OC):

Hi, Schemer! All set?

SCHEMER(OC):

Kara! What are you doing
here?

KARA(OC):

It's two o'clock. Like we
said. What's the matter
with your hands?

SCENE 2 (CONT'D)

SCHEMER(OC):

Nothing. I'm doing my
exercises.

(KARA ENTERS. SCHEMER FOLLOWS,
ANXIOUS)

KARA:

Hi, Scheeme. Are you guys
finished taping that how-
to do things show?

SCHEMER:

Not exactly.

KARA:

Did you at least make the
sign? *you waited for your arcade*]
(OFF HIS SHRUG)

Schemer, you had a whole
hour.

(LOOKING AROUND)

Where's the cardboard and
the markers?

SCHEMER:

I..you know..somewhere...

(KARA STARTS TO TALK, THEN SEES HIS
HANDS LINKED TOGETHER. SHE GOES TO
HIM AND HELPS HIM GET FREE,
UNDER--)

KARA:

Look, Schemer. Any time
you have something big to
do, first you think about
it. Then you get all the
materials you'll need,
and lay them out.

*First you think about the best way
to do it
Then you get all the materials
you'll need*

SCENE 2 (CONT'D)

SCHEMER:

Oh yeah? Well what if
your fingers are stuck in
some STUPID THING--

crazy

(HIS FINGERS ARE FREE)

KARA:

You get someone to help
you.

*If you're stuck, then you get
someone to help you*

SCHEMER:

Thank you, Miss know-it-
all.

(SCHEMER CROSS UPSTAGE TO GATHER
TAGBOARD AND MARKERS)

KARA:

the best way to do
Step One, you think about
your project. Step Two,
seriously
you lay-out your materi-
als.

(SCHEMER ARRIVES WITH TAGBOARD AND
MARKERS, PUTS ON BED)

SCHEMER:

Like this?

KARA:

Good. Then, Step Three,
you work on the project.
What is the sign supposed
to say?

(SCHEMER SHUTS HIS EYES AND GES-
TURES ARTISTICALLY, TRYING TO THINK
OF THE PERFECT TEXT. FINALLY KARA
IS EXASPERATED)

KARA:

Schemer!

SCENE 2 (CONT'D)

SCHEMER:

Okay, Okay. It's supposed
to say: "Welcome Passeng-
ers".

(KARA GRABS A MARKER, SCRAWLS ON
THE TAGBOARD, AND HOLDS IT UP:
"WELCOME PASSENGERS". HANDS IT TO
HIM)

KARA:

That's how you get
something done.

(SHE EXITS FRAME TOWARD DOOR AS
SCHEMER FACES CAMERA)

SCHEMER:

So there you have it. How
do you get something
done:

(THUMBS TOWARD KARA)

First, you set a goal for
yourself. Second, you
make sure you have all
the materials you need.
And, third, you get to
work and you don't get
distracted. Also, don't
be afraid to ask for some
help if you need it.

(FAKE LAUGH)

I'm Schemer. And I hope
to see you seeing me next
time, when Schemer pres-
ents, Schemer Presents!

(HE CROSSES TO WINDOW, PULLS DOWN
SHADE, REVEALING CREDITS. CAMERA
ZOOMS IN ON THEM AS SCHEMER PUNCHES
TAPE PLAYER AND MUSIC STARTS UP. HE
EXITS. HOLD ON CREDITS UNDER--

SCENE 2 (CONT'D)

SCHEMER(OC):

could you make another
Okay, Kara, now ~~I want~~
~~you to make a sign~~ that
says "Sign By Kara, Based
on a Great Idea by Schem-
er." ?

KARA(OC):

In your dreams, Schemer!

SCHEMER(OC):

Scheeme! You're wasting
tape!

too sarcastic - *Schemer now that*
you know how to get
things done, you can
do it yourself.
No -
distracting

(--AND SCHEEME SHUTS OFF CAMERA)
(BLACKOUT)



SHINING TIME STATION

SCHEMER PRESENTS #2

How to Have Schemer's Style

By

Ellis Weiner

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revision
January 3/93

How to Dress with Style?

FADE IN
(SCHEMER'S BEDROOM-MAIN AREA-DAY)

(MAIN AREA. THE BED IS UP AND OUT OF THE WAY. FRONT AND CENTER IS A (GENERIC) MANNIQUIN WEARING NOTHING. THEME MUSIC UP)

ANNOUNCER(VO):

Schemer Presents! A series of instructional-yet-fun videos, produced, written, and directed by Schemer. Starring Schemer himself, and taped on location in Schemer's own personal bedroom. And now, let's join Schemer.

(MUSIC CONTINUES; WE CANNOT SEE SCHEMER. HE SPEAKS FROM OFF-CAMERA IN A STYLIZED VOICE, PRETENDING THE MANNIQUIN IS SPEAKING)

SCHEMER(OC):

Hello! Hey, I need some clothes! I wonder what Schemer would wear...

(SCHEMER APPEARS ON CAMERA WEARING A WILD JACKET, SUAVE AND "MODEST". SHUTS OFF MUSIC. HE HOLDS A LITTLE SHEAF OF ENVELOPES. TO CAMERA--)

SCHEMER:

Hello. I'm Schemer. You know, the more important you are, the more mail you get. So naturally I get a ton of mail. And it's all about one thing: me. My look, my taste, my...style.

(MORE)

(CONT'D)

^E
(TO MANNIQUIN) SCHEMER(CONT'D):

Right, Manny?

^E
(IN MANNIQUIN'S VOICE)

Right, Schemer!

(HE SMILES SUAVELY AND STARTS TO STROLL. HAND-HELD CAMERA FOLLOWS)

SCHEMER:

So let's answer some today. Here's one--

(HOLDS UP TO CAMERA)

--carefully selected at random, sent to me at my own home, where I actually live.

(READS)

"Derr Schmeer--"

(LOOKS UP, BAFFLED)

What's "Derr Schmeer?"

SCHEEME(OC):

It says: "Dear Schemer!"

SCHEMER:

(REACTS; RESUMES)

"Dear Schemer: Hi. How are yow. I am fin. I huv a gud fash! His nom is Sprikkie. I fid him fash fud--"

(LOOKS UP, DISGUSTED)

^{read this}
What--I can't--this is like a rhinoceros wrote this letter.

perhaps Schemer
could be there but
not as camera person

Alternative

2 have your ~~the~~ curl in your hair
2 have your ~~the~~ curl in your hair
a curl like yours

(CONT'D)

(CAMERA LOCKS OFF AS SCHEMEE COMES
OVER AND LOOKS AT LETTER)

perhaps

SCHEMEE:

You told me to make it
look like a little kid
wrote it!

SCHEMER:

Plus, who cares about
your fish? You're sup-
posed to ask ab--

indeed

(SCHEMER SUDDENLY REMEMBERS HE'S ON
CAM. GRINS AT US, CRUMPLES UP
LETTER AND TOSSES IT AWAY.)

SCHEMER:

A great letter. Here's
another one.

(OPENS NEXT LETTER)

"Dear Schemer. How do you
do it? Every day you
project such terrific
quality--"

(TO SCHEMEE)

This is more like it,
this is the one I wrote--

(BACK TO LETTER)

--"such a terrific quali-
ty of personal style.
Please tell all of us how
we can do it, too.
Signed, Timmy, who is a
total stranger."

(BY NOW THE CAMERA HAS DRIFTED
DOWN)

imagine

(CONT'D)

SCHEMER:

Scheeme! Get back behind that camera. Jeeze! Do I have to do everything around here?

(SCHEEME RUNS BACK BEHIND CAMERA, AND SPENDS A MOMENT TRYING TO GET SCHEMER IN FOCUS, WHILE SCHEMER PLOWS ON)

(SCHEMER TOSSES ALL LETTERS ASIDE, AND STRIDES OVER TO THE EASEL, WHICH DISPLAYS THE SCHEMER PRE-SNETS!! SIGN)

SCHEMER:

Okay, that's today's lesson. How to have style. But not just any style. I'm talking about...

(HE REMOVES FRONT SIGN, REVEALING: "HOW TO HAVE SCHEMER'S STYLE")

SCHEMER:

"How to Have Schemer's Style."

(HE RAPIDLY STARTS REMOVING HIS JACKET, TIE, AND SHIRT AND PANTS, AND DRAPING THEM LOVINGLY ON THE MANNIQUIN, UNDER--)

But why is having style important? Because it's a way of respecting yourself. And it's a way of respecting others, too, because it shows you want to look good for them. Believe me, a sloppy person makes everybody sad.

*it shows them
that you think they are
important enough to dress up for*

(CONT'D)

(BY NOW HE IS DOWN TO HIS POLKA-DOT LONG JOHNS. HE GRABS A TU-TU FROM ON TOP OF HIS BED AND PUTS IT ON) ✓

SCHEMER:

This is an example of
what is not--I
repeat--not Schemer's
style.

(THE DOORBELL RINGS. HE IS STARTLED, KNOCKS OVER THE MANNIQUIN) ✓

SCHEMER:

What if that's my mommy?
If she sees me taping
Schemer Presents in my
room she's going to yell
at me.) why does she

(CRINGING, HE FLINGS OPEN FRONT DOOR, THEN STOMPS BACK INTO FRAME, AGAIN RELIEVED, NOT LOOKING AT WHO'S ENTERING BEHIND HIM, BUT NOT CARING MUCH)

SCHEMER:

Come on in! Make yourself
at home! Because you're
not my mommy!

(A CARPENTER [SKIP] ENTERS BEHIND HIM, PUZZLED, LACONIC, IN WORK CLOTHES. CARRIES A TOOL BOX, CLIPBOARD, AND TAPE MEASURE)

SKIP:

Are you Schemer? Is this
your room? ✓

SCHEMER:

Yes. And yes.

(CONT'D)

(SKIP PUTS DOWN TOOL BOX, STARTS MEASURING A SECTION OF WALL [UP-STAGE, (E.G.) WITH TAPE AND NOTING NUMBERS OFF CLIPBOARD])

SKIP:

Your mommy sent me to measure your room for book shelves. I'm a carpenter.

SCHEMER:

I bet you're wondering why I'm half undressed and wearing this tu-tu?

SKIP:

Each to their own, Buddy.

(SKIP RESUMES MEASURING. SCHEMER ADDRESSES CAMERA)

SCHEMER:

Okay. Forget him. Here's what I mean by Schemer's Style:

(HOLDS UP SHIRT; THEN PUTS IT ON)

The shirt: nice, but normal. It says, "I'm a class guy who is basically a genius."

— brilliant choice
] ?

(HOLDS UP TIE, PUTS ON)

The tie. It says, "Me, too."

(SKIP NOW WATCHES DEADPAN. SCHEMER HOLDS UP JACKET, PUTS ON)

(CONT'D)

SCHEMER(CONT'D):

And...ah yes. The jacket.
Sharp. Distinctive. Makes
your eyeballs vibrate.
But the true secret to
Schemer's Style is--

(HE WAVES CAMERA TO COME IN CLOSE.
IT DOES)

The curl. It's all you
really need. Grow it,
care for it, cherish it
always. Because that's
what style is: This
shirt, this tie, this
jacket--and the curl.
Copy all this and you'll
be fine.

(HE PULLS BACK, WELL PLEASED, AND
TURNS TO SEE SKIP STARING AT HIM)

SCHEMER:

Any questions?

SKIP:

Yeah, I got a question.
Why are you telling
everybody that they have
to dress and look
exactly like you?

SCHEMER:

My friend, when something
works, you use it. Don't
you think this looks
terrific?

SKIP:

No.

(SCHEMER IS STUNNED, SPEECHLESS)

(CONT'D)

SKIP (CONT'D):

But that doesn't matter.
If you like it, you
should wear it. But it
doesn't mean I should
wear it. That's what
style is: your own per-
sonal way of expressing
yourself.

*It looks fine for you, but it's just
not my style*

SCHEMER:

Wait a minute, pal. This
is my video. And I like
the way I dress. It's
unique.

SKIP:

It sure is. But if every-
body dressed that way, it
wouldn't be Schemer's
Style any more. It ~~would-
n't be unique~~. It would
be boring.

*It would be Everybody's
Style No one would be unique*

SCHEMER:

(STUNNED; AGREEING)

I never thought of
that...

SKIP:

(RE TAPE MEASURE)

All done. Thanks. Sorry
for the trouble.

(SKIP LEAVES. SCHEMER SMILES, LOST
IN THOUGHT, UNTIL HE REMEMBERS
CAMERA, THEN TURNS TO IT)

(CONT'D)

SCHEMER:

So like I said: always
wear the right clothes
for the right occasion;
and wear the clothes
that are right for you.
Because the clothes make
the kid.

(HEADS UPSTAGE TO CASSETTE PLAYER)

SCHEMER:

Besides, you'll never
look as good as me, no
matter what you wear.

(AS MANN^EQUIN)

"But what about me? Can't
I have Schemer's Style?"

(AS SELF; SMIRK)

You wish. Scheeme, roll
the credits.

— Well at least the dummy looks
good with Schemer's style
Now about that curl.

(HE STARTS MUSIC, SCHEEME PULLS
DOWN CREDIT SHADE, UNDER--)

SCHEMER:

~~What do I wish?~~ To see
you seeing me next time,
when Schemer presents,
"Schemer Presents?"

(AS WE ZOOM IN ON SHADE, WE SEE
SCHEMER OPEN CLOSET DOOR AND STAND
BEFORE MIRROR, PRIMING)

FADE OUT



SHINING TIME STATION

SCHEMER PRESENTS #3

How To Use The Telephone

By

Ellis Weiner

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revision
January 3/93

FADE IN
(SCHEMER'S ~~BED~~ROOM-DAY)

(SCHEMER IS ON THE PHONE, L WHICH
STANDS ON A NICE LITTLE TAP^E FRONT
AND CENTER. HE IS NERVOUS, TRYING
TO REASSURE MOMMY. MUSIC PLAYS)

ANNOUNCER (VO):

Schemer Presents! A
series of instructional-
yet-fun videos, produced,
written, and directed by
Schemer. Starring Schemer
himself, and taped on
location in Schemer's own
personal bedroom. And
now, let's join Schemer.

(MUSIC STILL PLAYS. HE SUDDENLY
DROPS RECEIVER, DARTS TO TAPE
MACHINE, AND SHUTS IT OFF, RETURNS
TO PHONE, RESUMES)

SCHEMER:

Okay, Mommy...I
promise..I'm going back
to Shining Time Station
in five minutes to eat my
lunch. Bye.

(HE HANGS UP, SHUDDERS. THEN GRINS
AT CAMERA)

SCHEMER:

Hi. Today's lesson is--

(HE STOPS, DARTS TO EASEL, AND
BRINGS IT OVER INTO FRAME. SMILES,
AND REMOVES TITLE CARD; NEW CARD
READS: "HOW TO USE THE TELEPHONE")

(MORE)

(CONT'D)

SCHEMER(CONT'D):

"How To Use the Telephone." Very important, to use it properly and politely, because it's not nice to be not nice. On the phone.

(HOLDS THE RECEIVER)

Part One: Hear that? That's the DIAL TONE. Wait til you hear it before you dial a number.

*Label each part
Lift up the receiver
and listen for the
dial tone*

(HE HANGS UP. THE PHONE RINGS. HE ANSWERS IMMEDIATELY)

SCHEMER:

Dan get over here. We're ready to shoot!... Oh Mommy, it's you...Yes. Okay, Mommy. Bye.

(HE RETRIEVES A TOY PHONE FROM CLOSET AND SHORT SCRIPT FROM REAR SHELF, PUTS IT ON TABLE BESIDE PHONE. SPEAKS SWEETLY, AS THOUGH TO CHILDREN--)

SCHEMER:

That was my mommy. She doesn't like me making videos in my room during lunch hour. She thinks I should be eating lunch. And she's right! Lunch is important--it's like food for your body.

(THE DOOR BELL RINGS. HE EXITS-FRAME, OPENS DOOR. A MOMENT LATER, DAN IS SHOVED ONTO THE ROOM BY SCHEMER, WHO FOLLOWS)

(Handwritten mark) ✓

(CONT'D)

DAN:

Sorry I'm late, Schemer.
I had to finish lunch.

SCHEMER:

No problem. Just do
whatever you want, walk
all over me.]

*Don't respond sarcastically
to Dan's apology
No problems Dan
my man o*

(GETS PAGES, TOY PHONE)

Here's your script. Let's
read through it. You're
calling me.

(TO CAMERA)

Part Two: How to answer a
telephone call.

(TO DAN)

Pretend you've just
called me.

(DAN STANDS THERE HOLDING TOY
PHONE. SCHEMER SMILES. NOTHING
HAPPENS. FINALLY SCHEMER'S SMILE
CURDLES AND HE GETS MAD)

*make sure it looks like
a toy phone -(es. red)*

SCHEMER:

Well?

DAN:

I'm waiting for you to
answer the phone.

SCHEMER:

Alright! Okay! Just hurry
up, we don't have much
time! Ringringringring...

(PICKS UP REAL PHONE)

Hello?

(CONT'D)

DAN:

(READS FROM SCRIPT)

"May I please speak to
the wonderful Schemer?"

SCHEMER:

(TO CAMERA)

Watch this. Memorize it.

(INTO PHONE)

And whom shall one ^{kindly} say is
calling, perhaps? ^

- please the
call if you please?

DAN:

(READING)

"It's Dan, the kid who
really admires and
rev...rever--"

SCHEMER:

Reveres Schemer. Wait a
second.

(INTO PHONE)

Yes, what?...

SCHEMER (CONT'D):

(HOLDS PHONE OUT AS VOICE YELLS AT
HIM)

Okay!...I know it's not a
toy...we're not playing--
all right, I'm sorry.

(HANGS UP)

Wow.

DAN:

Who was that?

SCHEMER:

That was the operator.
She said you should never
play with the telephone.
It's not a toy.

real

only this

(CONT'D)

(THE REAL PHONE RINGS. SCHEMER
PICKS UP. SNARLS)

SCHEMER:

~~Nobody's home.~~

(HE SLAMS IT DOWN, THEN GRABS
SCRIPT FROM DAN AND TOSSES IT
ASIDE.)

SCHEMER:

enough for Part Two
Okay, ~~forget that.~~ Let's
do, Part Three: What If
The Person You're Calling
Isn't There.

(HE CHARGES TO SHELF, GRABS ANOTHER
SCRIPT, THRUSTS IT AT DAN)

SCHEMER:

Okay, now, pretend the
phone is ringing.

(THE PHONE RINGS)

SCHEMER:

Wow! You're really pre-
tending great! I can
pratically hear the phone
myself!

DAN:

That's because the phone
really is ringing.

Shouldn't be to morning

*Perhaps he could pretend to
be an answering machine
sounding robot-like.*

*This is a recording of
Scheimer the*

*Magnificent, if you
would like to leave*

a message for me

please do so after

2 hang up.

(CONT'D)

SCHEMER:

(REACTS, ANSWERS PHONE)

Hello...Mommy!...No, I,
when I said "~~nobody's~~
~~home~~" just now, I meant,
"~~nobody's home who isn't~~
~~about to eat a nice big~~
~~lunch.~~" Of course I knew
it was you calling...it's
always you calling, isn't
it?...Okay, Mommy. I
will. Bye.

*"This is Schemer
who will eat a magnificent
lunch"*

(HE HANGS UP, FRUSTRATED, IMPA-
TIENT)

SCHEMER

She wants me out of the
house and over to the
station. She says if I
don't eat lunch today I'm
in big trouble. Who does
she think she is--my
mother?

DAN:

Id
Schemer? Maybe we better
go. *^*

(SCHEMER GRABS HIM, DRAGS HIM BACK)

SCHEMER:

No, not until we finish
this tape.

(RAPIDLY)

Okay, you're calling me,
ring, ring, I answer.
Hello?

(PROMPTING HIM)

Mary
Then you say: "Can I
speak to the great Schem-
er."

(CONT'D)

DAN:

May I please speak to
Schemer?

SCHEMER:

Tough luck
He's not here. *and* I'm busy,
bub. *J*

DAN:

That's not what you're
supposed to do--

(THE PHONE RINGS. SCHEMER IS PARA-
LYZED WITH FEAR)

SCHEMER:

I can't answer it! It's
her again. If she finds
out I'm still here, it's
curtains!

DAN:

I'll get it.

SCHEMER:

No! Pretend we're asleep!

(HE SHUTS HIS EYES [STANDING UP]
AND MIMES SLEEP)

DAN:

What if it's important?
Maybe it's Stacy asking
us to pick something up?

SCHEMER:

Pretend I'm not here.

(HE TURNS AND RUNS FROM THE ROOM,
CAMERA RIGHT)

(CONT'D)

DAN:

(ANSWERING)

Hello, Schemer's residence?...This is Dan...I'm afraid he can't come to the phone right now. May I take a message?...Yes...Okay. I'll tell him. You're welcome. Bye.

(DAN HANGS UP AS SCHEMER, WHO HAS BEEN EAVESDROPPING, CREEPS BACK IN, AWE-STRUCK)

DAN:

That was your mother. She says be sure to drink your milk.

SCHEMER:

Yeah, sure...Say, that thing you just did--what is that?

DAN:

That's called taking a message. It's what you do when ~~the call isn't for you, and the person it's for~~ isn't there.

SCHEMER:

Taking a message...What a great idea...

(TO CAMERA)

Did you get that out there in Videoland? If ~~you know how to write, when the Person Being Called isn't there, you Take A Message. If you don't know how to write yet, and you can't take a message, you can always tell the person to call back.~~

the call is for someone else who isn't there or can't come to the phone

if you know how to write

you can just remember what they say or tell the person to call back later

(CONT'D)

(HE STARTS MUSIC, PULLS DOWN CREDITS)

SCHEMER:

Right-O. Dan my man.
And my message is, I hope
to see you seeing me next
time, when Schemer pres-
ents, "Schemer Presents"!

*They don't say goodbye
to camera-man
Schemer*

SCHEMER:

Hey, Dan? Can you lend me
a nickel for lunch? *my lunch milk?*

(--AND THEY'RE GONE AS WE ZOOM IN
ON CREDITS, HOLD, THEN FADE OUT)



SHINING TIME STATION

SCHEMER PRESENTS #4

How To Be Smart

By

Ellis Weiner

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revisions

JANUARY 3/93

FADE IN

SCHEMER'S BEDROOM-DAY
(MAIN AREA OF ROOM. THE BED IS UP,
OUT OF THE WAY. FRONT AND CENTER IS
AN ARMCHAIR, IN WHICH SCHEMER SITS,
"READING"--PRETENDING TO READ,
ACTUALLY. HE WEARS A DRESSING GOWN
OVER HIS USUAL CLOTHES, OR MAYBE
JUST A BATHROBE. STRIKES AN
ALISTAIR COOKE POSE, OR SO HE
THINKS. BOOK IS HUGE.)

(HE HITS CASSETTE PLAYER NEARBY:
BAROQUE CHAMBER MUSIC PLAYS)

ANNOUNCER(VO):

Schemer Presents! A
series of instructional-
yet-fun videos, produced,
written, and directed by
Schemer. Starring Schemer
himself, and taped on
location in Schemer's own
personal bedroom. And
now, let's join Schemer.

(HE LOOKS UP, SMILES WITH GREAT
SOPHISTICATION)

SCHEMER:

Hello. And welcome to
"Schemer Presents." As
usual, I, as it were, am,
so to speak, Schemer.

(RE BOOK)

This? It's big, isn't it.
I think it's called "The
Oxford Anthology of
Intelligent Writing." I
say, "I think," because
I'm not actually reading
it. What I'm really read-
ing...is this.

(HE PRODUCES FROM WITHIN BOOK A
SMALL PAPERBACK)

(CONT'D)

SCHEMER (CONT'D):

"How To Make Money By Brushing Your Teeth." A classic. I read it once a year.

(GOES TO EASEL)

Still, I want you to think I'm reading the big book, because today's lesson is...

(HE REMOVES CARD, REVEALING ONE READING: "HOW TO BE SMART")

SCHEMER:

"How to Be Smart." Now, there are many reasons why it's important to be smart.

(HE STARTS STROLLING AROUND ROOM, LECTURING)

SCHEMER:

You can do crossword puzzles. You can get a good deal at the super-market. You can tell if people are making fun of you in Latin. Plus, look at this scientific chart.

(STOPS AT CLOSET DOOR, OR STANDUP CHART HOLDER, AND PULLS DOWN CHART, WHICH HE HAS OBVIOUSLY DRAWN HIMSELF. STARTS AT TOP)

SMART

LIKE YOU

PEOPLE

WOW!

Alternatives:

- 101 Ways to Stack your nickel
- I don't want a pickle
I just want a nickel
- How to make nickels your friends

Alternatives: figure out how to
you can figure out how to
understand the recorder
you can -

(CONT'D)

SCHEMER:

Here's how it works. If you're SMART, then PEOPLE think "WOW!" and they LIKE YOU. Which makes other people think you're ...SMART. But it doesn't matter if you're really smart--as long as people think you're smart. Then, if they like you, they'll help you do crossword puzzles and shop at the supermarket. They'll tell you if someone is making fun of you in Latin. That's why today's REAL lesson is...

program your VCR

(AS EASEL, REMOVES TOP CARD, REVEALS: "HOW TO SEEM TO BE SMART)

How to make people think you're smart

SCHEMER:

"How to SEEM to Be Smart." Now there are two basic ways to seem smarter than you actually are. One is, with things that you use, and the other is, with things that you say. Let's start with the first way.

*one is**to use things that make you look smart**The other is**to say things that make you look smart*

(RUNS TO BED, PULLS DOWN, REVEALING AN ARRAY OF PROPS [AS NOTED])

SCHEMER:

Okay. Take this.

(INDICATES CHESS SET)

Chess. Very smart game. You say to me, "Schemer, sounds great, but I don't know how to play chess." No problem. Just have it out in your bedroom or play room. Or take a portable chess set--

(MORE)

(CONT'D)

SCHEMER(CONT'D):

(SHOWS ONE)

--to school or wherever
you go. Try to sort of
wave it around. If some-
body actually asks you to
play, just tell them,
"Nah. I'm not in a chessy
mood."

(BIG BOOK)

Another big book--Shake-
speare. Carry it every-
where. Whenever you want
to show somebody how
smart you are, say, "Hm.
That reminds me of Shake-
speare."

(WHISTLER'S MOTHER PRINT)

Also this: art. People
think you're a real brain
if you like this stuff.

(HE GETS CLIPBOARD FROM BED, CON-
SULTS IT)

SCHEMER:

Even if you don't have
any of these smart-ob-
jects around, there are a
number of smart-sounding
things you can say to
impress people. Instead
of saying "Wow", and "Sez
you," and "Uh-huh," say--

Gee Whiz.

(READS FROM CLIPBOARD)

"How terribly interest-
ing." "I think that's a
matter of opinion, don't
you?" and "I couldn't
agree more--"

"Incredible" instead of "Wow"
(instead of "Uh-huh") - Uncle Al

(THE DOOR BELLS RINGS HE REACTS,
RUNS OUT OF ROOM TO FRONT DOOR)

(CONT'D)

SCHEMER(OC):

Who's there?

MS. SMITH(OC):

Mrs. Schemer, please?
Slavon calling.

(SCHEMER DASHES BACK IN, WHISPERS
EXCITEDLY TO CAMERA)

SCHEMER:

It's the Slavon lady!
She's selling makeup and
shampoo and stuff. This
is perfect! Watch me use
these techniques to make
her think I'm really
smart.

(CACKLES, RUNS BACK OUT. LET'S HER
IN. BOTH ENTER ROOM. SMITH WEARS
SUIT, HAS SAMPLE CASE. SCHEMER
PLAYS TO CAMERA THOUGHOUT)

SCHEMER:

Come right in, Miss...?

MS. SMITH:

Ms. Smith. And yes, it's
my real name. Is Mrs.
Schemer at home?

SCHEMER:

Not really. However...

(INDICATED CHESS SET)

See? I have a chess set.

MS. SMITH:

How fortunate of you. I'm
afraid I don't play. chess

*> was just moving my chess pieces
when I came in*

(CONT'D)

SCHEMER

Too bad. I was starting
to feel rather chessy,
myself.

MS. SMITH:

Perhaps you might be
interested in my line of
men's grooming aids.

*work he understood**Toothbrushes*

SCHEMER:

Ah, yes. That reminds me
of Shakespeare.

*Toothbrushes are in
the mouth of the
beholder*

(HOLDS UP WHISTLER'S MOTHER)

Nice are, eh?

SMITH:

Whistler's Mother?

SCHEMER:

Whistler's who?

Henry Ford

SMITH:

The painting. It's by a
painter named Whistler,
and it's called Whis-
tler's Mother.

SCHEMER:

Oh...

(WHISTLES A LITTLE TUNE AS MRS.
SMITH OPENS HER SAMPLE CASE)

SMITH:

I have an excellent skin
toner. *braces.*

Toothpaste

SCHEMER:

How terribly interesting.

(CONT'D)

SMITH:

And I can see you're a
man who shaves.

SCHEMER:

Oh, I think that's a
matter of opinion, don't
you.

I think there's something to
be said for both sides of
the issue. per se

SMITH:

But you're a clean-shaven
individual.

SCHEMER:

I couldn't agree more.

I agree, but not in principle

SMITH:

I don't think we're
communicating. I'd better
go.

Let me better

SCHEMER:

Hey! What's wrong? Don't
you think I'm smart?

SMITH:

It's not that--

SCHEMER:

I suppose you're smarter
than me? How many inches
is it to the moon?

SMITH:

I have no idea. Do you
know?

(CONT'D)

SCHEMER:

(IMPROVISING)

Sure...two-point-six-four
kajillion inches.

(BEAT)

Okay, I don't know either.
But at least I tried
to fake it.

SMITH:

Fake it! Why would you
want to fake being smart?
When people find out the
truth, ~~nobody will have~~ *they won't have respect for you*
~~any respect for you.~~

SCHEMER:

But if you say you don't
know something, won't
people think
you're...dumb?

*very
not smart?*

SMITH:

~~They won't think you're~~ *no they'll*
~~dumb, they'll think you're~~
smart, because you're not
afraid to ask questions. *ask it*
And the more questions *find the answers to*
~~you ask, the smarter you~~
actually will be.

SCHEMER:

That sounds great!

(HE GOES TO TAPE PLAYER AND TURNS
ON MUSIC, PULLS DOWN CREDITS,
UNDER--)

SCHEMER (CONT'D):

That's today's lesson.
Ask questions, don't be a
phony, and you'll end up
really smart. Just like
you-know-who.

*Don't be phony
Don't be afraid to say you don't know
something
ask questions
listen to the answers
and you'll end up smart enough
to know that there's a lot to learn
might even
you can end up as smart as
you-know-who*

(CONT'D)

(HE RETURNS TO SMITH, GLARES AT
CAMERA)

SCHEMER:

No, not her. Me! And
speaking of me, I hope to
see you seeing me next
time, when Schemer pres-
ents, "Schemer Presents!"

(TO SMITH)

Do you have any free *teethbrushes*
samples you could give
me?

but why?

(SHE SHOWS HIM SAMPLES, AND HE'S
DELIGHTED, AS WE ZOOM PAST THEM TO
CREDITS, HOLD, THEN FADE OUT)



SHINING TIME STATION

SCHEMER PRESENTS #5

How To Tie Your Shoes

By

Ellis Weiner

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revision

JANUARY 3/93

FADE IN
(SCHEMER BEDROOM)

(CLOSE UP: SCHEMER'S STOCKINGED
FEET, PROPPED UP ON CHAIR, AS HE
SITS AT EASE AND WIGGLES THEM UNDER
THEME MUSIC. TOES STICK OUT)

ANNOUNCER(VO):

"Schemer Presents!" A
series of instructional-
yet-fun videos, produced,
written, and directed by
Schemer. Starring Schemer
himself, and taped on
location in Schemer's own
personal bedroom. And
now, let's join Schemer.

(ZOOM OUT TO INCLUDE SCHEMER IN
FRAME. HE SEES US, SMILES)

SCHEMER:

Hi! It's "Schemer Pres-
ents!" It's Schemer! And
look!

(POINTS TO FEET)

It's Schemer's feet!

(DROPS THE CHEER)

Okay. Let's cut the
baloney. You're thinking,
"Hey. The real Schemer is
so stylish and well-
dressed. How come this
clown isn't wearing any
shoes?"

(CHUCKLES)

Funny you should mention
it. Let me tell you about
today's lesson.

(HE LEAPS UP AND DASHES OVER TO
EASEL, REMOVES TITLE CARD, REVEALS
"HOW TO TIE YOUR SHOES." WITH MOCK
ENTHUSIASM--)

(CONT'D)

SCHEMER:

"How to Tie Your Shoes."
Fun? Like listening to
the paint grow, right? So
get ready for today's
REAL lesson.

doesn't work
alternative

(HE REMOVES THAT CARD AND REVEALS
ANOTHER)

SCHEMER:

"Why YOU DON'T Need To
Tie Your Shoes." How do
we get from tying your
shoes to not tying your
shoes? By talking about
progress.

(HE LEADS US UPSTAGE TO THE DRESS-
ER, SHELVES, ETC., WHERE ALL HIS
MODELS AND TOYS ARE DISPLAYED. HE
SETS THE MOVABLE ONES GOING--DIP-
PING BIRD, CLICKING BALLS, GYRO-
SCOPE, ETC.)

SCHEMER:

Look at this stuff. Isn't
it great! And it's all
thanks to progress!
Scientists and
inventors--

(HE IS DISTRACTED BY THE AP-
PEARANCE, IN THE WINDOW, OF BECKY,
WHO LOOKS IN UNCERTAINLY, THEN
WITHDRAWS. SCHEMER FROWNS, CONTIN-
UES)

] ? not needed

SCHEMER:

Where was I? Oh, right.
Progress. Look at this.

(HE HOLDS UP PICTURE OF ANCIENT
GREEKS IN TOGAS AND SANDALS)

(MORE)

(CONT'D)

(HE HOLDS UP A PAIR OF ORDINARY TIE SHOES)

SCHEMER:

(HOLDS UP VELCRO SHOES)

Velcro! Listen. Scheeme,
turn the sound up on
this...

(HE JOINS AND SEPERATES THE VELCRO HALVES SEVERAL TIMES, ENJOYING THE RIPPING SOUND AND THE FEEDBACK. HE ENDS WITH THEM JOINED)

SCHEMER:

Don't you love it? No
more pesky tying. No
more irritating knots
or broken laces. YOU
NEVER HAVE TO TIE YOUR
SHOES AGAIN!

(HE BURSTS INTO DEMONIC LAUGHTER, WHICH IS INTERRUPTED AS THE DOOR BELL RINGS. HE ABRUPTLY STOPS, SNARLS, AND DISAPPEARS OUT OF FRAME. A SECOND LATER HE STOMPS BACK IN, FOLLOWED BY BECKY)

SCHEMER:

Becky, I'm shooting
"Schemer Presents."
You're interrupting my
lecture on the march of
PROGRESS! Is it import-
ant?

BECKY:

I've been waiting for
you, Schemer. It's time
to go back to the sta-
tion.

(CONT'D)

SCHEMER:

I've just about wrapped
it up here. Let's go.

(HE SEES HE IS BAREFOOT, GRABS
RIGHT SHOE, AND RIPS APART VELCRO.
ONE STRAP SNAPS OFF IN HIS HAND. HE
STOPS, STUNNED)

(SCHEMER MAKES A DISTRESSFUL NOISE)

BECKY:

What happened, Schemer?

SCHEMER:

It broke! It broke!

BECKY:

(HANDS HIS TIE SHOES)

Okay, so wear these.

SCHEMER:

Uh, uh, no, they don't
look good with my outfit.
Wait!

(HE RUNS TO CLOSET AND FLINGS IT
OPEN. FIFTY INFLATABLE FIGURES COME
BOBBING OUT, LOOSED BY THE OPENING
OF THE DOOR. HE FIGHTS HIS WAY
THROUGH THEM AND RUMMAGES AROUND
FOR SHOES)

SCHEMER:

I have another Velcro
pair...

(HOLDS UP ONE SHOE)

Ta-daa! Wait a minute!
Not ta-daa! I don't have
the other one. I acciden-
tally threw it out with
the trash.

(CONT'D)

SCHEMER (CONT'D):
(BEAT; INSPIRED)

I'll put the two together.

(HOLDS BOTH VELCRO SHOES [OF DIFFERENT COLORS] UP: TWO LEFT SHOES)

SCHEMER:

They're both left shoes!
I can tell because the
inside curvy part is on
the right side of the
shoe. So I'll wear one
and hop--No, I can't hop
all the way to the station.

*They're both for the same foot
I can tell because*

(TO BECKY)

Will you carry me?

BECKY:

(RE TIE SHOES)

Schemer! Just wear these.

SCHEMER:

They're too...too casual.
I'll wear my loafers!

complicated

(BEAT; STRANGLED CRY)

They're at the shoemaker
getting heels!

(HE STARTS TO ADVANCE ON CAMERA,
POINTING)

SCHEMER:

Scheeme, give me your
shoes.

not needed

(PICTURE SWINGS AROUND CRAZILY
UNDER--)

BECKY:

His shoes are too small
for you!

(CONT'D)

SCHEMER:

I'll wear my bedroom
slippers! No, they have
holes in them...

BECKY:

(HANDS HIM TIE SHOES)

What is wrong with these?

SCHEMER:

(TINY VOICE, SHEEPISH)

I can't tie them.

(BEAT; FIRMER)

I forgot how, okay?
It's not my fault. It's
Progress's Fault.

*(my mom
always tied them
for me)*

*and then 2 sat shoes with
velcro*

BECKY:

I'll show you how.

SCHEMER:

Would you? Really? Great!
Wait a second.

(TO CAMERA)

Scheeme, get a shot of
this.

*have shoe with toe up
as from wearers point of view
That means Schmeer needs
to lie on back while
Becky ties shoe*

(HAND HELD CAMERA MOVES IN ON
BECKY'S DEMONSTRATION)

(CONT'D)

BECKY:

specify the bottom lace
You pull the laces once to get everything tight. They you make an X. You bring back the lace over the top, underneath, and through. Then pull tight. Then you take one lace and make a loop. You hook the other lace around the bottom of the loop. Then you double it back underneath itself. You pull that part out carefully to make a second loop, you take both loops, and you pull them tight.

needs work

*if totally instructional
so very slowly*

SCHEMER:

Hey, I can do that.

(AD LIBS DESCRIPTION AS HE TIES OTHER ONE)

This isn't so bad, is it..

do it again slowly

(TO CAMERA)

Take it from me. You can wear loafers, you can use Velcro, you can walk around on stilts--but do yourself a favor. Learn to tie your shoes. Just in case.

(HE STARTS TAPED THEME MUSIC, PULLS DOWN CREDITS, THEN MOTIONS "LET'S GO" TO BECKY, AND THEY START TO LEAVE. HALFWAY OUT--)

SCHEMER:

Becky, now that I have my shoes on, and my feet are nice and warm...can you carry me anyway?

*doesn't walk very well
alternative:*

*Can you show me how
to mend holes in my
socks - just in
case I ever get holes*

(CONT'D)

BECKY:

Yeah, right.

(--AND SHE'S GONE. HE REACTS--HURT.
TO CAMERA--)

SCHEMER:

Maybe next time. And
speaking of next time, I
hope to see you seeing me
next time, when Schemer
presents, "Schemer Pres-
ents!"

(TO BECKY OC)

Come on. Carry me just a
few blocks...

(--AS HE FOLLOWS HER OUT. WE ZOOM
IN ON CREDITS, HOLD, THEN FADE OUT)

Wait for me



SHINING TIME STATION

SCHEMER PRESENTS #6

How To Tell Time

By

Ellis Weiner

How to tell the meaning of time

From Characters and Storylines Created By
Britt Allcroft and Rick Siggelkow

1st Revision

JANUARY 3/93

FADE IN
(SCHEMER'S BEDROOM-DAY)

(MAIN AREA. SCHEMER STANDS NEAR
TAPE PLAYER AS MUSIC PLAYS. HOLDS
BAG FROM BAKERY, IN WHICH ARE FOUR
FRESH LOAVES OF BREAD)

ANNOUNCER(VO):

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series of instructional-
yet-fun videos, produced,
written, and directed by
Schemer. Starring Schemer
himself, and taped on
location in Schemer's own
personal bedroom. And
now, let's join Schemer.

(HE TURNS OFF MUSIC AND CROSSES
TOWARD US, SMELLING BREAD)

SCHEMER:

Ahhh. The aroma of fresh-
ly baked bread, hand-
bought by me from the
bakery around the corner.
Makes me want to take a
little taste...

(STOPS--BUT KEEPS EYEING IT)

(THE PHONE RINGS. HE LEAPS OFF BED
AND ANSWERS)

SCHEMER:

Hello...Miss Jones. Of
course! Didn't I say I
would?

(RATTLES BAG)

Right here...I should be
back in five minutes...
I know it does...I will.
You're quite, quite wel-
come. Bye-bye.

(MORE)

(CONT'D)

SCHEMER (CONT'D):

(HANGS UP; TO CAMERA)

Stacy Jones, reminding me
she needs this bread in
five minutes to get it on
the final train to Dilly-
lick. It's for a friend
of hers.

(LOOKS AT LOAF)

Bread. Such a simple but
terrific thing. I almost
want to do a show on How
to Eat Bread.

(IMITATES HIMSELF)

"Eat bread like this."

(TAKES BIG BITE)

Great show. But we'll do
that later. Today's topic
is...

(CROSSES TO EASEL, REMOVES TITLE
CARD, REVEALS: "HOW TO TELL TIME")

SCHEMER:

"How to Tell Time". Very
exciting, very major
subject. But first, let's
look at the question,
What Is Time?

to
Very important know how to tell time
so that you're not late for
everything!
think about

(FROM NEARBY HE ROLLS FORWARD A
LITTLE TABLE, ON WHICH STAND A
GLOBE, AN HOURGLASS, AND A CLOCK)

SCHEMER:

Okay. What is time? Easy.
Time is...

(MORE)

(CONT'D)

SCHEMER (CONT'D)
(PAUSES A SECOND)

There! That was time.
It was about a seconds
worth of time. Watch. ✓

(BEAT)

AHA! See? That was another second.

(GROPES FOR EXPLANATION)

Okay, why does time
exist?

(HOLDS UP GLOBE)

Step one: The Earth. Now,
the earth spins around.
A lot. I mean, non-stop.
And all this spinning re-
quires time. So that's
why everything takes so
long. Got it? Good!

(HE IS AWARE THAT SCHEME IS SIG-
NALLING HIM. TO SCHEME)

SCHEMER:

What, Scheme?...I know,
I have to get the bread
to the station. Don't
worry, it's right here.

(HE HOLDS UP HALF-EATEN LOAF TO
SCHEME, TAKES A BIG BITE)

(MORE)

← Without time
you would have to
go to bed at a station
time - because there
wouldn't be any bedtime
But you would be able to
have fun wasting time
after

It never stops.

needed?

(CONT'D)

SCHEMER:

(WITH MOUTH FULL)

How much?...Three minutes? That's impossible. How can I only have three minutes when two minutes ago I had five minutes.

(HOLDS UP HOURGLASS)

Let's move on. Step Two: The Hourglass. This was what they used before they invented clocks. A person would say, "Hey, what time is it?" and somebody would look at his hourglass and say, "Oh, it's about a little pile above a medium-sized pile."

Ok its about 3 grains past a medium-sized pile of sand

(STARES AT IT, EATING BREAD)

Of sand.

(STARING)

Isn't that neat?

watching little grains of ^{your} future time falling into piles of your past time

(SNAPS OUT OF IT; HOLDS UP CLOCK. CLOCK HAS LITTLE GLOVED HANDS ON THE MINUTE AND HOUR HANDS)

But now we have Step Three: clocks. The big hand is on the little hand. The little hand is the hour and the big hand is the minutes. That's because a minute is bigger than an hour.

A big hand and a little hand

? Confusing - Alternative

(BEAT; TO SCHEME)

What do you mean, no? Oh, yeah, you're right. An hour is bigger than a minute.

Doesn't work

What about digital clocks?

(CONT'D)

(SCHEMER HOLDS UP WATCH TO CAMERA)

SCHEMER(CONT'D):

That's why I have a
digital watch. The
numbers are all the same
size.

(THE DOOR BELL RINGS. SCHEMER
REACTS, RUNS OUT OF FRAME AND
RETURNS FOLLOWED BY KARA)

KARA:

Schemer, I can't believe
you're still here. Stacy
sent me to see what
happened.

SCHEMER:

What happened with what?

KARA:

With you! And with the
bread you were supposed
to get. *And believe it or not...*

SCHEMER:

(GETS BAG; INDIGNANT)

Kara, I told Stacy I got
it. Here it is. I happen
to be standing in front
of your very eyes, eating
it at this precise mo-
ment. *in time*

(HOLDS OUT BAG)

Want some?

(CONT'D)

KARA:

Schemer! You were supposed to bring it to the station so Stacy could send it on the train to Dillylick.

SCHEMER:

Okay, okay, Miss Bossy. Let's go to the station right now. Man, you people...

KARA:

It's too late.

SCHEMER:

What? What's too late?

KARA:

The train came and left five minutes ago! It was the last train of the day. Stacy even asked the conductor to hold it for an extra minute. She thought you'd show up. But you haven't even left your room! What have you been doing here? Besides eating Stacy's bread.

SCHEMER:

(POINT TO CAMERA)

I have to be teaching my millions of viewers in Videoland how to tell time. If that's all right with you.

KARA:

Ha. That's a laugh. Okay, go ahead. Teach 'em.

*Now that you missed
the train, you might
as well go ahead and
finish your lesson*

(CONT'D)

(KARA STANDS THERE, WATCHES THEM)

SCHEMER:

Thank you.

(TO CAMERA)

The big hand chases the
little hand around the
clock.

KARA:

Schemer--

SCHEMER:

And whoever gets there
first, that's what time
it is.

KARA:

Look, Schemer, instead of
talking all this non-
sense, why don't you just
teach some basic ideas
about time?

SCHEMER:

Oh yeah? Like what?

KARA:

First of all, why it's
important to learn to
tell time. Because that's
the way the whole world
works. Everything people
do is based on knowing
what time it is. So once
you know how to tell
time, you can join in.

SCHEMER:

Maybe I was just going to
say that.

(CONT'D)

KARA:

Also, when you set out to do something, start off by making a basic guess about how much time you'll need. If you're going to do a lot of things, allow some time for each thing. In other words, plan ahead.

SCHEMER:

And what's so great about planning ahead? What will happen to me if I don't?

KARA:

You'll miss the train to Dillylick?

(SCHEMER TRIES TO SHRUG THAT OFF,
BUT CAN'T. LAMELY--)

SCHEMER:

Well...Stacy's friend can get the bread tomorrow, right?

KARA:

Yeah. When it's half stale. Admit it, Schemer. You didn't plan ahead.

SCHEMER:

Okay! I admit it.
(TO CAMERA)

She's right. Plan ahead. If you can't tell time, ask someone who can to help you make a schedule. And then stick to it.

(MORE)

(CONT'D)

SCHEMER(CONT'D):

(HOLDS OUT BAG TO SCHEMER)

I'll buy some fresh bread
for Stacy tomorrow.
Meanwhile, help me eat
this.

Stacy's friend

KARA:

No thanks. I just had
lunch.

(SHE LEAVES. HE STARES AFTER HER.
HE STARTS TO RUN AFTER HER, THEN
REMEMBERS: HE GOES TO TAPE MACHINE
AND STARTS MUSIC, PULLS DOWN CREDIT
SHADE, HUSTLES OVER TO CAMERA AND
SHOVES A LOAF AT SCHEEME. QUICKLY
TO CAMERA)

SCHEMER:

Remember: learn to tell
time, learn to eat bread,
and I hope to see you
seeing me next time, when
Schemer presents, "Schem-
er Presents", "Schemer
Presents", "Schemer
Presents"!

(TO KARA)

I can't eat ^{all} this by
myself! ^

(HE RUNS OUT AFTER HER AS WE ZOOM
IN ON CREDITS, HOLD, THEN FADE OUT)